Music at Convocation Hall

Music at Convocation Hall I

Guillaume Tardif, violin
Tanya Prochazka, cello
Russell Whitehead, trumpet
Roger Admiral, piano

Friday, April 20, 2007 at 8:00 pm
7:15 pm *Pre-Concert Introduction*
by **Howard Bashaw**, **Mark Hannesson**
and **Andriy Talpash**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

From *Preludes, Book I* (1997) — Howard Bashaw (b. 1957)
VIII. Notturnino: A-13

From *minimalisms II* (2005) — Howard Bashaw
proto 1

From *Douze Etudes* (1915) — Claude Debussy (1862-1918)
X. pour les Sonorités opposées

plea (1995) — Paul Steenhuisen (b. 1965)

Six Little Piano Pieces, Op. 19 (1913) — Arnold Schoenberg (1874-1951)
Leicht, zart
Langsam
Sehr langsame
Rasch, aber leicht
Etwas rasch
Sehr langsam

Roger Admiral, piano

Frank O. Lunaire # 10: Raub (2006) — Paul Steenhuisen
Electroacoustic

memento (2006) — Mark Hannesson
(First Performance)
Electroacoustic

Music for Trumpet and Piano (2007) — Howard Bashaw
(First Performance)
caricature sketch, marching
modular 1
modular 2
hardelastic

Russell Whitehead, trumpet
Roger Admiral, piano

Intermission

D21.5-brane (2007) Andriy Talpash
(First Performance) (b. 1974)

Timepieces (1993) Howard Bashaw
Commissioned through the Canada Council for the Arts by the Banff Centre for the Arts

1. Introduction
2. Mild Admonition
3. Austere Reflection
4. Calculation: Acceleration and Convergence
5. Uncertain Gathering
6. Rant: Interrogation
7. Remembrance Day, Part 1
8. Remembrance Day, Part 2
9. Promenading with Others
10 Random Eclipsing
11. Calculation: Palindrome in Five Simultaneous Speeds
12. Distant Wisdom
13. Accelerating Ostinato
14. Calculation: Motive Phasing in Five Simultaneous Speeds
15. Rant: Irritating in Simple Form

~ Scordatura Interlude ~

16. " ? "
17. Eolian Texture: The Voice in the Chimes

Russell Whitehead, trumpet
Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano

Program Notes
by Emily Grieve

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Universite Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Societe de musique contemporaine du Quebec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Preludes
The term 'prelude' has been used flexibly. Even so, it might be stretching things a little to groups two small nocturnes ("Notturino I" and "Notturino II"), two small toccatas ("Toccatella I" and Toccatella II"), two character pieces ("At the Window" and "Boogie Demon—Let's Go"), and two small etudes ("Emergings: Kaleidoscope" and "Dita Correnti") into one set of works entitled Preludes. I suppose some might even think it an outright contradiction in terms (that is to say, classifying a work as a prelude and, at the same time, calling it a notturnino or a toccatella). I didn't—so I did. Semantics aside, all eight preludes comprising the collection were composed according to one set of objectives: clarity of idea; transparency in form; (relative) brevity in overall duration; distinctive use of the piano; and consistency in mood atmosphere or texture. Despite their variety of forms, styles, and titles, then, these preludes share characteristics that distinguish well-known works also called 'preludes'; take for example, those by Debussy, Chopin, or even J.S. Bach.

Preludes was commissioned through the CBC Radio Music Department.

Timepieces—17 Miniatures
Presenting different faces of time in music, the collection of brief movements that make up *Timepieces—17 Miniatures* can be grouped into four categories. Comprising one category, movements 4, 11, and 14 each express time in terms of a strategic organization—that is to say time itself as a distinctive structure, formation or process; a category of movements distinguished by simple motives or musical ideas that unfold relatively complex structures of time. Containing

eight movements (2, 3, 5, 7, 8, 12, 15, and 16), another category expresses "time" in the programmatic sense, with each movement an impression (either experienced or imagined) of one event, circumstance, activity, mood, or even gesture. Movements 6, 9, and 17 comprise another category, and are prehaps described best as combinations of the organizational and programmatic expressions of time (presenting time within time, as it were). Both movements in the remaining category express time through dichotomy: the fixed musical ideas in movement 10 are presented by way of random coordination; the two layers of accelerating activities in movement 13 are presented by way of one unchanging, underlying tempo. By contrast, the first movement is not about time at all and has the uncomplicated purpose of introducing the ensemble's four voices.

Timepieces—17 Miniatures was commissioned through the Canada Council for the Arts by the Banff Centre for the Arts.

-Howard Bashaw

Claude Debussy, From *Douze Etudes* (1915), X. *pour les Sonorites opposees*

Debussy's *Douze Etudes* were written in 1915 as he was recovering from a difficult year of depression and low creativity. During this time Debussy was editing the works of Chopin for the publisher Durand; Debussy dedicated his *Etudes* to Chopin's memory. Debussy's *Etudes* recall the *Etudes* of Chopin in their technical virtuosity and musicality. The *Etudes* reflect the shift in Debussy's late music towards a more autonomous aesthetic which does not depict specific extra-musical images or concepts. Each *Etude* centres on certain compositional techniques and/or musical structures, such as intervals.

The tenth *Etude, Pour les sonorités opposées* (For opposing sonorities), uses the piano's immense range in timbre and dynamics to create color and contrast. The piece opens with stark, open intervals in the low and middle registers of the piano accompanied by simple chromatic lines, which ascend into the higher register of the piano. A sweet melodic motive resembling a bird-call is introduced above the low intervals, which soon become fuller harmonically and grow in dynamic volume rising to a dramatic climax. Towards the end of the piece high, sparking apreggiations and figurations are contrasted against the deep ring of the bass notes, displaying the full sonic capabilities of the instrument.

Paul Steenhuisen

Paul Steenhuisen (born 1965) was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris).

He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the

outstanding student in all faculties at UBC (1990). Between 1998 and 2000, Paul Steenhuisen was composer-in-residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble.

Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers. in Toronto.

Plea

"Plea" was written in 1995 at the request of Barbara Pritchard, for the collection of piano miniatures based on a poem of her choice. It also marks my second piece using cryptography, the conversion of letters of the alphabet to pitches via several processes. The title is an acronym, and the work is not a plea.

Frank O. Lunaire* # 10: *Raub

While resident in Los Angeles, Austrian expat Arnold Schoenberg infamously never met Igor Stravinsky. Another person he never met was Canadian-born architect Frank O. Gehry, who moved to the city at the age of seventeen, four years before Schoenberg's death. One of the radical structures designed by Gehry and Associates is the Walt Disney Concert Hall - also in Los Angeles, and home of the L.A. Philharmonic. Since composers dating from Schoenberg's time onwards are seldom heard in such halls, I have chosen to force the music in - not through the front doors, but through the materials of the building itself. To get the music in, it meant penetrating the brilliant metal exterior that now monumentally dominates Grand Avenue, and pushing the sound into the wooden acoustic space. To achieve this, I employed physical modeling software and sent Schoenberg's Pierrot Lunaire #10: Raub (Theft) virtually into the materials, stimulating simulated tuned metal and wood. The resistance and resonance of the models to the soundfile that traverses the interior of its shapes and curves provided the essential collection of sonic materials for the work. Forcing the music through the materials and into the hall may be seen as an act of civil disobedience, partially reconciling the current discrepancy between the design of the space and the music played within it.

-Paul Steenhuisen

Arnold Schoenberg, *Six Little Piano Pieces*, Op. 19

The *Six Little Piano Pieces* are a set of miatures that prefigure some of Schoenberg's expressionist atonal (or "pantonal") works. They were completed in 1911, just as Schoenberg was breaking away from tonality. The first piece is an unusual interplay of motivic figurations and light textures. The next miniature contains a repeating accompaniment in stoccato thirds that acts like an ostinato. A change in sonority occurs in the third piece as heavy chords accompany an expressive, evocative melody. The fourth piece presents a quick, light and playful melody followed by a quasi-contrapuntal miniature with several layered voices. Schoenberg composed the final piece after attending the funeral of the composer Gustav Mahler, who was Schoenberg's friend and supporter; its sustained bell-like sonorities quietly seem to fade into the distance.

Mark Hannesson
Mark Hannesson began his musical life as a trumpet player in Winnipeg, Manitoba. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Masters degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC Ñ Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound as well as on the Sonus website.

memento
Memory defines us. Experiences shape our personality. They are the very building blocks of existence. Yet they are are fallible. And worse, they may abandon us entirely. memento explores loss in its most profound sense. Loss of memory. Loss of self.

-Mark Hannesson

Andriy Talpash
Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montreal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supove, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Quebec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta

***D21.5-brane* (2007) for trumpet, violin, violoncello and piano**

D21.5-brane was inspired by a branch of theoretical physics called superstring theory. In very general terms, superstring theorists attempt to unify the fields of quantum mechanics and universal forces by maintaining that all forces and matter are composed of miniscule, vibrating, looped or open-ended strings. 'D-branes' are physical, multi-dimensional membranes to which ends of open-ended strings are attached. Energy can flow into these membranes once it leaves the open-ended strings.

Superstring theory has been largely dismissed by the scientific community, but the multi-dimensional property of these strings and membranes intrigued me, and provided an interesting metaphor for the construction of a musical form.

While composing this piece, I imagined an 'object' —for example, you, the listener—experiencing a linear performance of my piece. This object travels freely through and between several D-branes and dimensions. As the object enters or passes through different dimensions, the linear perception of the composition becomes transformed: different musical materials are experienced but in erratically and unpredictably distorted ways. Upon transformation, some of the musical materials may remain readily identifiable; others will retain only trace remnants of original materials—a situation one might very well expect while moving through multiple dimensions of space and time.

-Andriy Talpash

Tanya Prochazka
Originally from Australia, Tanya Prochazka pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music careers have taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stephane Lemelin (French Cello and Piano Music, American Cello Masterpieces), Janet Scott Hoyt (The Passionate Englishman), Milton Schlosser (Grieg Sonata, Bohemian Woods), the University of Alberta's Madrigal Singers (Tavener's Svyati) and Jacques Despres of The New Goldberg Variations. Most recently released is her performance of Dvorak's Cello Concerto with the University of Alberta Symphony Orchestra.

Guillaume Tardif
In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Quebec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.
As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordings include Virturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti.

Russell Whitehead
Russell Whitehead has distinguished himself in every aspect of the trumpet. He released his debut CD, Prairie Scenes on the Arktos label in June 2006. Russell was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently he holds the position of Third Utility Trumpet with the Edmonton Symphony Orchestra, freelances with many of the ensembles in Edmonton, and teaches at the University of Alberta, King's University College and through his home.

He has been a featured soloist with the Edmonton, Saskatoon and Red Deer Symphonies, the Alberta Baroque Ensemble, the University of Alberta Music Department MACH series, the International Cantando Band Festival, the New Edmonton Wind Sinfonia, and has recorded solo and chamber concerts for CBC Radio. Over the past 20 years he has toured throughout Saskatchewan and Alberta performing solo concerts and teaching clinics at colleges, universities and high schools. Russell has also enjoyed adjudicating for festivals in both Saskatchewan and Alberta.

Russell has fueled his passion for new music as a founding member and past Artistic Director of the NOWAge Orchestra (1992-2000), an eclectic group dedicated to the 'theatre' of New Music. The NOWAge Orchestra received numerous grants from both Canada Council and the Alberta Foundation for the Arts in order to explore their interdisciplinary collaborations with dance and drama. He has also performed in numerous music and Music Theatre Contemporary Opera productions at The Banff Centre and in 1996 was a performer and assistant music director for a contemporary opera, The Nature of Water, written by Georges Aperghis.

He has a Master's degree in Performance from the University of Michigan, and a BachelorÊof Performance degree from the University of Saskatchewan. From 1986 to 1991 was Principal Trumpet with the Saskatoon Symphony. Russell can also be heard on the CDs Prairie Sounds and Bashaw, both on Arktos Recordings.

Roger Admiral
Roger Admiral studied at the University of Western Ontario (BMus, Honours) and the University of Alberta (MMus, DMus). His main teachers were Virginia Blaha, Peter Smith and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in salzburg. Roger coaches contemporary chamber music at the University of Alberta.

He recently toured with saxophonist William Street, playing in 12 cities in the USA. Roger is also a member of Duo Kovalis with Montreal percussionist Philip Hornsey. In recent years Roger has performed with baritone Nathan Berg at Lincoln Center (New York City) and as soloist with New Music Concerts (Toronto) conducted by Robert Aitken.

Upcoming Event

Thursday, April 26, 2007 at 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus!*
Reger *Fantasie and Fugue uber den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3*
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
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